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stage of mutual toleration of presence and movements anterior to domestication proper; the third lesson is that the relations are forced in rate of growth and in intimacy by a rigorous environment.

It has already been shown that agriculture was, in its beginning, an art of the desert; it may now be affirmed that the sister-art, zooculture, is also a child of sun and sand.

BOOK REVIEWS

The Ghost-dance Religion. By James Mooney. Extract from the Fourteenth Annual Report of the Bureau of Ethnology. Washington: Government Printing Office, 1896. Pp. 640-1136. 8°.

The greatest aboriginal revival that this country has ever seen was the recent one known as the Ghost-dance Religion. It was greatest not only in the area over which it spread and the number of the tribes which it involved, but also in the hold which it took on the different peoples who subscribed to it and who practiced its simple ceremonial. That it should have taken such a hold on them was only natural, since this religion offered to the savage the promise of a return to those primitive conditions which had been a part of the earlier life of men as yet not middle-aged. Chief among these promises was the assurance that the buffalo should return, and this meant to the Indians plenty and comfort. No blessing ever seemed to any people so bright in retrospect as do the vanished herds of the buffalo still appear to those Indians who can recollect the happy days of buffalo plenty, in which they themselves had part.

The history of the ghost-dance religion has just been written. Until the publication of Mr Mooney's volume, knowledge of this revival was confined to a mass of scattered individual observations and conclusions, and a still greater mass of crude, unintelligent, and misleading newspaper articles, in which truth and falsehood were inextricably confused. Now, however, we have history, and history written by a trained field ethnologist, whose knowledge of Indian character has come to him in the only way in which such knowledge can be acquired—by living with Indians. Mr Mooney has visited most of the tribes which took part in the ghost dance, and the extent to which he has won their confidence is shown by the fact that he himself has stood in the slowly re-

volving circle and chanted the plaintive and thrilling songs that with mysterious cadence rose and fell over the moonlit flats, as the deeper voices of men and the shriller tones of women blended in their prayer to the Father. No man has ever listened to these songs, rising from hundreds of throats, without being stirred by them and impressed by the earnestness of the worshipers.

The ghost-dance religion was the expression of a hope which is common to all humanity and which is strongest among peoples in the child state of culture, when confidence is greatest and faith in the possibility of a return of a golden age still exists. This hope was cherished by the Indian long before the coming of the white man, and on it were based the revolt of the Pueblo Indians, which drove out the Spaniards from New Mexico, the Peruvian revolt of the eighteenth century, the teachings of the Delaware prophet and Pontiac, of Tenskwatawa the Shawano prophet, of Tecumtha, and of other later prophets, several of whom preached in our own time. One of these was Smohalla, whose doctrines were widely accepted among the tribes of the Upper Columbia region; another was Tävibo, the father of Wovóki, the Messiah of the ghost-dance religion.

All these prophets preached a doctrine inculcating purity of life and the putting away of the things which had been received from the white man, and it was promised that if their instructions were followed a new era would come, when the old condition of things should be restored.

The doctrine of the ghost dance is that of a general resurrection of all Indians who have died and an eternal life under primitive aboriginal conditions—for the dead and the living Indians alike—on a new and regenerated earth. Starting from this foundation, the doctrine spread, being changed, added to, and modified as it passed from tribe to tribe, and as those individuals who fell into the trances reported their visions from the land of the spirits. Resistance to the whites was never a part of this doctrine. It was essentially one of peace and good will. The date set for the mighty change was usually one not far off. The songs and the dances, which constituted almost the whole ceremonial and which were to hasten the coming of the change, were merely the Indian method of praying.

Mr Mooney devotes but little space to the ghost dance in the region where it started—that is, west of the Rocky mountains—for there it never attracted great public attention, but he gives

a very full account of it on the plains and among the Sioux, the only place where it led indirectly to bloodshed. The detailed story of the massacre at Wounded Knee by United States soldiers of nearly 200 fleeing women, children, and sucking babes is told clearly, simply, and effectively. That and the butchery of Few Tails and his family by white settlers would do well, with a few changes of names, for two accounts of the slaughter of simple and harmless Armenians by bloodthirsty Turks. To the student of human nature it is interesting to see how unsparingly we condemn the brutalities of other nations and how entirely we overlook those which we ourselves commit. Histories of our Indian wars are full of harrowing accounts of the slaughter of women and children by Indians, but only vague mention is made of our own wholesale butcheries like those of the Cheyennes and Arapahos at Sand Creek, the Piegan on the Marias, and the Sioux at Wounded Knee. The bravery, coolness, and moderation of the Indian police who defended the agency against the attacks of their own people is very striking.

The ceremony of the ghost dance is fully treated. The song rehearsal, preparations for the dance, painting, ceremony, the Crow dance, the hypnotic process by which dancers were thrown into the trance, and the area and present (1894) condition of the dance are fully described in general terms. In addition to the designs used in painting noted by the author, it may be said that the northern Cheyennes paint two or three slender zigzag lines running down the cheeks from the inner corner of the eye, which represent tears trickling down the face, expressive of sorrow, though whether it is sorrow for sin or for their relations who have died or for the delay in the Messiah's coming is uncertain.

Following the general account of the dance are given a number of examples of similar revivals, ancient and modern, which have taken place among the white people and which in many respects parallel the one under discussion. A study of these outbreaks of religious fervor is of great interest.

The last half of the volume is devoted to a more particular account of the ceremonial of the religion as practiced among different tribes. The first considered is the Arapaho. Its tribal synonymy is given, its tribal signs, and a general sketch of the tribe. Then follow 73 songs, each given first in Arapaho, and then in free English translation, and last of all a glossary of the

Arapaho words used in the account. In the same way the Cheyennes are treated with 19 songs, the Comanche with 4, the Paiute, Washo, and Pit River Indians with 9, the Sioux with 26, the Kiowa with 15, and the Caddo and associated tribes (Wichita, Kichai, and Delaware) with 15. A list of the authorities cited closes the volume.

To the ethnologist that portion of the volume which treats specifically of the different tribes is perhaps the most interesting, but to the student of humanity every page of the whole work is suggestive. We are impressed not only by the evidences of patient study devoted to the dance itself—the field work—but also by the care and research given to collateral subjects which have a bearing on and tend to illuminate the theme of the book. Not only is there throughout the volume every evidence of careful scientific thought and work, but the subject is presented with a good degree of literary effectiveness.

In one of the Cheyenne songs appears a translation of a proper name—that of the supreme power or principal god—which, though literally correct, is not altogether satisfactory. *Hí ama wíhu* is here translated White Man Above, a meaning which is always given it by the interpreters. We believe the actual meaning to be quite different. The point turns on the signification of the word *wíhu*, for *hē ám* is an adverb signifying above or on high. *Wíhu* or *wíhyo* is the Cheyenne word for white man and also for spider. The root of this word, however, conveys the idea of mental power of high order—superhuman or super-Indian ability—the power to conceive and also to carry out, and it contains also a suggestion of beneficence. The same root is seen in the word for chief. If this is true, it would seem that *wíhyo* has nearly or quite the same significance as the Arapaho word *Niátha*—the wise one, which is that people's name for white man, and which also signifies spider. *Hí ama wíhu*, then, would signify ability from above or great intelligence on high.

Mr Mooney's volume is profusely illustrated by 37 full page plates and maps, some of them colored, and by about 50 figures in the text.

GEO. BIRD GRINNELL.

Totem Tales—Indian Stories Indian Told. Gathered in the Pacific Northwest by W. S. Phillips. Chicago: Star Publishing Co. 1896.

This collection of native tales from the northwest coast, a region but little known to the general reader of Indian life, custom, and belief, gives in a condensed form much of the material fa-